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MAY

ROBERT KIRKMAN CHARLIE ADLARD DAVE McCAIG

THE WALKING DEAD

ESCRITOR

ROBERT KIRKMAN

DIBUJANTE

CHARLIE ADLARD

COLORISTA *ROTULISTA*

DAVE McCAIG **RUS WOOTON**

PORTADAS

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CHARLIE ADLARD + DAVE McCAIG
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CREADOR DE THE WALKING DEAD

ROBERT KIRKMAN

ANTERIORMENTE:

El grupo encontró el Puesto de la Guardia Nacional y saquearon las armas y el combustible que quedaban – llevándose un camión blindado en el proceso y destruyendo el puesto para cualquier uso futuro de Woodbury. En el camino de vuelta a la prisión, hicieron una parada en busca de más suministros, pero se encontraron la salida bloqueada por algunos de los hombres del Gobernador que se habían percatado de la explosión.

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VOSOTROS DOS-- COMPROBAD SU VEHÍCULO.

SAM Y YO IREMOS A AVERIGUAR QUIÉN ES ESTA GENTE.

MIERDA--VIENEN DERECHOS HACIA NOSOTROS. NOS VERÁN. HAN VISTO LOS CAMIONES--NO PODEMOS ***ESCONDERNOS*** Y YA.

¿CREES QUE ESA GENTE NOS ATACARÁ?

SOLO HAY UNA FORMA DE AVERIGUARLO.

GLENN-- ¿QUÉ VAS A HACER?

SI ENTRAN AQUÍ, ***ATRAPARÁN*** A MAGGIE. NO PIENSO DEJAR QUE ESO PASE.

HOLA, TÍOS-- ESPERO QUE NO OS IMPORTE SI PILLAMOS ALGO DE COMIDA... ESTAMOS HACIENDO UN LARGO VIAJE Y--

¡NO DES NI UN ***PUTO*** PASO MÁS!

¿QUÉ ESTÁ PASANDO?
OH, DIOS MÍO-- ¡GLENN!
SHHH. SABE LO SE QUE HACE.
ANDREA-- APÚNTALES CON TU RIFLE POR SI LAS MOSCAS.
SOLO QUEREMOS PROVISIONES--NO HEMOS VENIDO PARA HACERLE DAÑO A NADIE. EN CUANTO RECOJAMOS NUESTRAS COSAS, NOS IREMOS.
¿QUÉ HABÉIS *HECHO?* HEMOS VISTO LA EXPLOSIÓN--HABÉIS SIDO VOSOTROS, ¿NO? HABÉIS VOLADO EL DEPÓSITO, ¿VERDAD?
¿EN SERIO CREÍAS QUE NO TE *RECONOCERÍA* DE ANTES, COBARDICA LLORÓN?
NO DEBERÍAS HABER VUELTO AQUÍ.
BOOM!
¡GLENN!
¿EH?

PKOW!

GLENN-- OH, DIOS-- ¡GLENN!

MAGGIE-- ¡PARA! ¡¡AL SUELO!!

¡NO TE MUEVAS O SERÁS EL SIGUIENTE!

OH, NO--¡OH, NO!

SUELTA EL ARMA, CABRÓN.

¡NO QUIERO MATARTE!

SVASSH!

¡¡¡YEAAGH!!!

WHUKK!

SHUKKK!

¡¡¡HUAKK!!!

PKOW! PKOW! PKOW!

NO TE MUEVAS-- *SUELTA* EL ARMA--

¡JODER-- HAZME CASO!

¡LOS HAS MATADO!

¡¡LOS HAS MATADO!!

BLAM!!

LE HABÍA DICHO QUE NO SE MOVIERA ¿VERDAD? ¿NO LE HABÍA DICHO QUE NO SE MOVIERA?

NO QUERÍA MATARLE... A NINGUNO DE ELLOS.

IBAN A *MATARNOS*. HE *TENIDO* QUE HACERLO.

DEBÍA HACERLO.

TRANQUILA, CHICA. NO HAS HECHO NADA MALO.

¿ME OYES, ANDREA? HAS HECHO LO CORRECTO.

NO.

NO.

NO.

NO.

NO PUEDO--

NO PUEDO *RESPIRAR*--

CLARO QUE NO PUEDES, TONTO--

ESTÁS MUERTO, ¿RECUERDAS?

OH, GLENN. NO PUEDO--

NO-- *KOFF*--

EN SERIO--NO PUEDO RESPIRAR, ME DUELE EL PECHO--

VAMOS A QUITARLE ESTO-- PODRÍA ESTAR MUY MALHERIDO.

MALDITA SEA, GLENN-- MÁS VALE QUE ESTÉS *BIEN.*

PERDONA, CARIÑO.

AGH-- ME--

ME CUESTA RESPIRAR, PERO-- *UGH*--

CREO QUE ESTOY BIEN.

NO, SEGURAMENTE NO LO ESTÁS. DEBES DE TENER POR LO MENOS UN PAR DE COSTILLAS ROTAS--PODRÍAS TENER UN PULMÓN PERFORADO--NO LO SÉ.

TIENES QUE DEJAR DE MOVERTE. TENEMOS QUE METERTE EN LA CAMA DE LA CARAVANA Y LLEVARTE DE VUELTA A LA PRISIÓN PARA QUE ALICE PUEDA ECHARTE UN VISTAZO.

ESTO ES *GRAVE.*

OH, DIOS.

TENDRÉ CUIDADO--EN SERIO. PERO--ME SIENTO--BIEN. CREO QUE ESTOY BIEN.

EN TODO CASO, TENEMOS QUE CARGAR LAS PROVISIONES E IRNOS. YO LLEVARÉ EL CAMIÓN EN LUGAR DE GLENN. HAY MÁS GENTE EN ESE PUEBLO--TENEMOS QUE *LARGARNOS--PERO YA.*

¿QUÉ PASA? HE OÍDO DISPAROS.

¿ESTÁIS TODOS BIEN?

SÍ, ESTAMOS BIEN--*MÁS O MENOS.* AYÚDANOS A CARGAR LOS CAMIONES.

NOS LARGAMOS DE AQUÍ.

WAL★

¡ACK!

¡OH, DIOS!

¡LORI!

¿QUÉ PASA?

¿ESTÁS BIEN?

¿TE DUELE? ¿ES EL BEBÉ?

RICK, ES--

CREO QUE ES LA HORA.

LA LLEVARÉ A LA ENFERMERÍA.

OS ACOMPAÑO-- DESPEJARÉ EL CAMINO Y ABRIRÉ LAS PUERTAS.

BILLY, ¿PUEDES BUSCAR A CAROL Y A LOS NIÑOS? DILE QUE ES POSIBLE QUE TENGA QUE VIGILAR A CARL UN RATO.

Y DILE A CARL QUE NO SE PREOCUPE.

VALE. LO HARÉ.

¡ALICE!

ALICE-- ¡ESPERO QUE ESTÉS LISTA!

¡OH, MIERDA! SÍ--

ESTOY LISTA-- LO ESTOY-- VAMOS ALLÁ.

TÚ RELÁJATE, CARIÑO. LO TENEMOS BAJO CONTROL.

SE LO HE DICHO A CAROL-- YA ESTÁ TODO ARREGLADO. VIGILARÁ A CARL.

VALE--ESTE NO ES EL MEJOR MOMENTO, PERO AHORA NO PODEMOS HACER NADA AL RESPECTO. ESPERABA QUE FUERA UN PARTO AL AMANECER, PERO HA TOCADO QUE SEA AL ATARDECER.

PRONTO *OSCURECERÁ.*

ESO NO ES BUENO. SIGNIFICA QUE TENEMOS QUE DEPENDER DEL GENERADOR. NECESITO QUE ALGUIEN SE OCUPE DE MANTENER EN MARCHA ESE TRASTO. TENEMOS QUE ENCENDERLO PRONTO Y MANTENERLO EN FUNCIONAMIENTO HASTA QUE TODO HAYA TERMINADO.

SI NOS QUEDAMOS A OSCURAS, AUNQUE SEA POR UN MOMENTO-- PODRÍA SER UN DESASTRE.

NO SÉ, A LO MEJOR YO PODRÍA--

¡NO!

NO VAS A DEJARME SOLA. *AHORA* NO. TE NECESITO *AQUÍ.*

SIN PROBLEMA. YO ME ENCARGO.

SI NO TE IMPORTA--QUISIERA TENERTE AQUÍ. ESTARÍA BIEN TENER A ALGUIEN AQUÍ QUE ME AYUDE, Y YA HAS HECHO ESTO CON ANIMALES EN TU GRANJA.

SÉ QUE NO ES LO MISMO, PERO... ME VENDRÍA BIEN TODA LA AYUDA POSIBLE.

YO LO HARÉ.

IRÉ AHORA MISMO.

HAZ LO QUE TENGAS QUE HACER PARA MANTENER ESE GENERADOR EN MARCHA. NO PUEDO DECIRLO MÁS CLARO.

NO SE PUEDE APAGAR NI POR UN SEGUNDO. ASEGÚRATE DE QUE TIENE EL DEPÓSITO ***LLENO.***

¡ENTENDIDO!

PUEDE HACERLO. NO TE PREOCUPES.

BIEN, EMPECEMOS.

LORI, CUANDO TE VENGA LA SIGUIENTE CONTRACCIÓN, NECESITO QUE MIDAS EL TIEMPO. TENEMOS QUE SABER EXACTAMENTE CADA CUÁNTO TE VIENEN.

ESTE BEBÉ NO PIERDE EL TIEMPO. YA HAS DILATADO OCHO CENTÍMETROS.

CON ALGO DE SUERTE, NO ESTAREMOS AQUÍ TODA LA NOCHE.

¡¡DALE!!

¡OYE! ¡NECESITO TU AYUDA!

¿QUÉ PUEDO HACER POR TI, CHICO?

LORI SE HA PUESTO DE PARTO Y COMO PRONTO OSCURECERÁ, TENGO QUE PONER EN MARCHA EL GENERADOR Y MANTENERLO ENCENDIDO, PERO NI SIQUIERA SÉ CÓMO SE ENCIENDE ESE TRASTO. ¿CREES QUE PODRÍAS AYUDARME?

¿QUE LORI VA A TENER AL BEBÉ? ¿DÓNDE ESTÁ? ¿HA LOGRADO LLEGAR A LA ENFERMERÍA? ¿ESTÁ ALICE ALLÍ?

¿LO SABE RICK?

TODO ESTÁ BAJO CONTROL. EL GENERADOR--ESO ES LO QUE ME PREOCUPA. ¿PUEDES AYUDARME?

SÍ.

¡GENIAL! ¡VAMOS!

¡MÁS DESPACIO, MUCHACHO!

¡DIOS!

ENCIENDE EL GENERADOR-- YO COGERÉ LA GASOLINA Y LO LLENARÉ.

¡SIENTO LAS PRISAS, PERO LORI *YA* ESTÁ DE PARTO! ¡TENEMOS QUE PONER ESTE TRASTO EN MARCHA ANTES DE QUE ANOCHEZCA!

LO PILLO--LO PILLO-- PERO NO SIGNIFICA QUE TENGA QUE *GUSTARME.*

=¡HUFF!=

=¡HUFF!=

DALE-- ¿ESTOS SON LOS ÚNICOS BIDONES DE GASOLINA QUE NOS QUEDAN AQUÍ ABAJO?

SÍ. ¿POR QUÉ LO PREGUN-TAS?

ESTÁN TODOS CASI *VACÍOS.*

ENTRE TODOS NO HABRÁ NI MEDIO BIDÓN.

HIJO, MÁS VALE QUE SEA UNA PUTA *BROMA.*

NO LO ES.

¿ADÓNDE VAS?

VOY A ABRIR LA PUERTA DE LA ENTRADA. TÚ ECHA LO QUE TENGAMOS DE GASOLINA AHÍ DENTRO PARA QUE SIGA EN MARCHA UN RATO. LUEGO COGE UNA LINTERNA Y REÚNETE CONMIGO AHÍ FUERA.

VAMOS A POR MÁS GASOLINA.

POR SUERTE PARA NOSOTROS, LOS CAMINANTES AÚN NO SE HAN AMONTONADO CONTRA LA VALLA-- ESTO NO DEBERÍA SER DEMASIADO DIFÍCIL.

PERO DE TODAS MANERAS NOS SEGUIRÁN HASTA EL APARCAMIENTO. ¿DEBERÍAMOS DISPARAR A LOS QUE SE ACERQUEN ANTES DE QUE LLEGUEN ALLÍ?

SI NOS SIGUEN, *DISPÁRALES.* A LOS QUE ESTÉN LO BASTANTE LEJOS PARA QUE NO NOS PERSIGAN-- NO HAY NECESIDAD DE MALGASTAR BALAS CON ESOS POR AHORA.

SOLO A LOS QUE SE ACERQUEN-- LO PILLO.

BLAM!

NO HACE FALTA QUE DEJES QUE SE ACERQUEN *TANTO.*

FUERON A PILLAR GASOLINA DE ESTOS COCHES EN ORDEN DE IZQUIERDA A DERECHA, ¿NO? ¿TE ACUERDAS EN QUE COCHE PARARON?

YO DIRÍA QUE REVISARON SEIS U OCHOS COCHES. PERO LA VERDAD ES QUE NO LO SÉ.

¡GLIAAGH!

¡¡YAAHH-AHH!!

¡DISPÁRA-LE!

¡BILLY DISPÁ-RALE!

¡NO PUEDO! ¡TE DARÉ A TI!

¡PONLE EL CAÑÓN EN LA SIEN Y APRIETA EL GATILLO!

¡HAZLO!

WHOKK!

RUNGH.

BLAM!

LO SIENTO, TÍO--LO SIENTO MUCHO.

¿POR QUÉ? SI NO HE *MUERTO.*

HAGAMOS ESTO DE UNA VEZ.

EMPIEZA POR EL OCTAVO COCHE PARA ESTAR SEGUROS-- CREO QUE NO LLEGARON TAN LEJOS.

YO ESTARÉ ATENTO POR TI.

BLAM!

GRACIAS.

NADA.

PASA AL SIGUIENTE.

ESTÁ OSCURE-CIENDO.

CLICK.

¡¡YEAAGGHH!!

¡GLUK!

¡DALE!

GRRK.

WONK!

¡¿DALE?!

OH, DIOS-- ¡¿DALE?!

OH, DIOS...

LO SIENTO, DALE.

PLINK

LO SIENTO.

LO SIENTO.

LO SIENTO.

WHUMP!

WHUDD!

THUD.

=¡UFF!=

LO SIENTO, DALE.

LO SIENTO, LORI.

LO S...

¡¿BILLY?!

¿QUÉ HACES AQUÍ FUERA?

LA HE CAGADO. NECESITABA EXTRAER GASOLINA DE LOS COCHES...

Y LA HE CAGADO.

NO PASA NADA-- HEMOS VUELTO CON GASOLINA. TENEMOS *DE SOBRA.*

TODO IRÁ BIEN. SOLO TENEMOS QUE LLEVARTE ADENTRO ANTES DE QUE TE HAGAS DAÑO.

BLAM!

NO--NO LO ENTIENDES. LA HE CAGADO.

DALE, ÉL--

¡¡YAAHH!!

LLEVADME ADENTRO.

ME ESTOY *MURIENDO*, JODER.

DALE, POR DIOS--¡¿QUÉ HA SUCEDIDO?!

¿ESTÁS BIEN?

ME HE DESPERTADO-- Y UNO ME ESTABA ROYENDO LA PIERNA.

OH, DALE...

OH, DIOS...

OH, DIOS...

TENEMOS QUE ENTRAR.

¡HUUNNNNGH!
¡UUNNNGH!
¡EMPUJA!
¡LO LOGRASTE! LA CABEZA ESTÁ FUERA.
SOLO UN EMPUJÓN MÁS PARA LOS HOMBROS Y TODO SE HABRÁ TERMINADO.
¡HUNNNGH!
¡LO HAS HECHO, CARIÑO!
YA CASI ESTÁ.
BIEN. YA ESTÁ. SE TERMINÓ.
...
OH, LORI. TU HIJO...
ES...

ES UNA *NIÑA.*

LETTER HACKS

WRITE TO US AT: **WALKINGDEAD@SKYBOUND.COM**

Hello readers, Amanda here and celebrating the moment Lori finally has this hecking baby! It wouldn't be THE WALKING DEAD without some added tension, but congrats to the Grimes family. For all the past letter writers who'd asked when it was coming, we've finally made it! Below, we're back with some classic Letter Hacks, where Robert talks about not publishing the series in color once again. I should really start keeping a tally. If you have one, write in!

So, holy crap--I can't believe we're already on issue 39. I feel like we're just getting started, too... even though this series has already outlasted a good number of creator-owned series.

I mean, I think about how there are more issues of this series out there than things like HELLBOY and PLANETARY and I'm shocked. I mean, not that I think we're even remotely on-par with those great series, but it seems like those books have been around forever... and they have. It doesn't seem right that we should have more issues out than them.

And yet you jerks still complain about the shipping schedule. (smiley face)

Honestly, I am flattered more than anything by the complaints of our shipping schedule. I take it to mean you guys really dig the books and that means a lot to me.

Hopefully this issue shipped closely behind issue 38 so you'll see that we are getting closer and closer to on-time. Regardless, we do at least come out regularly, if we don't always (or often) hit our ship dates. You gotta at least give us that.

But enough scheduling talk.

Sales numbers are still going up on the series. The book broke into the top 100 comics for the first time last month and the market is much stronger these days than it has been in years past. Meaning, it takes more to crack the top 100 than it did a few years ago. I don't often talk about numbers these days, but I just wanted to let the people who are committed for the long haul on the series to know that we're still trucking along with no end in sight.

So that's good right?

But enough numbers talk... let's answer some mail.

Dear Mr. Kirkman:

First off, and I know you get this a lot, but yet another zombie-obsessed chick wants to tell you, you're doing a kick-ass job here. WD stands up to repeat readings, my lit-crit pretensions, and years of systematic study in the ways of the zombie. My college is offering a course in graphic novels currently (which, of course, I'm taking), and just so you know, I find your work compelling and quality enough that I'm actually giving my presentation on Marvel Zombies and writing a research paper about the Walking Dead. Because seriously, you rock.

And I know that you didn't do it for approval and that you don't need some stranger cheering you on, but I feel compelled to do it anyway, regarding:

When did I ever state I didn't do this for approval? Carry on.

In issue 32 (yes, I'm behind that much), Sundjata Abubakari wrote in to take you to task for portraying the rape of a black woman by a white man. You clearly stated that you hoped that if the reader was this upset about this rape, that he or she would also be upset about the rapes and bad things that happened to other characters, regardless of race or gender, and that you were looking at it as "what's best for the story". I just want to say: You go, Mr. Kirkman! People gave Alice Walker a lot of shit about writing The Color Purple, too (the portrayal of black men as violent; I believe that was the problem), but when I read The Color Purple, it literally changed my life, as cliched as that is. I think that the rape of Michonne

doesn't actually encourage race and gender inequality: by showing it in such harsh, ugly, brutal, disgusting light, you make it thought provoking, not titillating. The intent was very obviously to make us hate the governor, to make us wonder about how a society is formed in the midst of lawless chaos, to make us THINK about how far people are willing to go to feel safe (as in the townspeople), and what kinds of things we want to just not think about, but which we are willing to allow as long as it keeps us in Pringles and Saturday night tv. In fact, that Michonne is a black woman being raped by a white man makes this a stronger indictment of Western history, in that yes, this is exactly one way in which white male capitalist pseudo-Christian hegemony was established. Ok, maybe I'm reading more into it than you intended, but that's what I get out of it. The governor gives the people their bread and circuses, and in return they turn a blind eye to his evil.

And by the way: as a woman who has been sexually abused, I have to say that while the scene was horrifying, disgusting, and upsetting, the fact that Michonne never begs, or cowers, or submits--well, all I can say is, she's an inspiration to me. It makes me wonder what the hell she's been through before to be so strong, but regardless, her strength is amazing, and although this may be a cliché, through vicarious living, her strength gives me strength. I don't see this event as dehumanizing her, or breaking her, even though that was obviously the governor's intent in doing it. Rather, the fact that she retains her dignity, that she is HER OWN PERSON, belonging to no one else no matter what is done to her, only makes her character stronger. And honestly, I think that's what bothers the governor the most about her, he knows that no matter what he does to her, he CAN'T break her. Crack, yes, but shatter? No.

So anyway, I just wanted to thank you for standing up for writer's rights, for portraying what you felt had to be portrayed at the time, for portraying a woman who goes through what most people think is the worst thing that can happen to a female and who comes through on the other side of it more bitter, maybe, but ultimately, unwilling to submit, unwilling to let them shatter her, and unwilling to let what some psycho does to her rule the rest of her existence. Even if she winds up breaking down a little later (which wouldn't surprise me), the fact that she can keep her shit together long enough to survive, and that she can even be humane enough (even after her experience) to cry over her actions when she takes her vengeance in the infamous issue 33, is what will stick with me.

Sarasvati

Thank you for writing in. You've provided valuable perspective on the topic at hand. I appreciate it.

p.s. -- I know this is totally off topic, but also in a letter in issue 32, you said that you usually prefer serious zombie art. However, I've gotten my greedy little paws on "Marvel Zombies" recently and laughed all the way through (esp. at the parodic treatment of Spidey and his 'sensitive nature'; the character based humor is great here--or maybe I just took it all the wrong way.) Was there something that they allowed you to do with zombie humor here that you don't usually see in humorous zombie art? And another question, is this where you put some of the ideas you didn't feel were appropriate for WD, or were the two pretty much unrelated? Does the use of color in Marvel Zombies make it more open to humor than WD, in your opinion?

As a reader, I'd probably rather read THE WALKING DEAD than Marvel Zombies. I just prefer things more serious in zombie fiction. I like Day Of the Dead better than Return of the Living Dead. I like Return a lot--I just prefer Day. As a writer, it was great fun to cut loose and just do whatever came to mind in the zombie situation without having to worry about it being realistic. So while it's not the tone I prefer to read--writing Marvel Zombies was a hoot and a half. Although, I don't think I used anything I wouldn't have done (if I could) in THE WALKING DEAD... it was all made up just for that series.

p.s.s.: zombie honeymoon. GREAT film. If you haven't seen it, you really should. It's heart wrenching, tho.

Hmm. Never even heard of it. I'll have to look it up. Thanks!

Mr. Kirkman:

I know that the subject matter of this email is very tired by now; I don't have too much to say though.

I was more shocked by some of the letters recently than the pages of the comic itself.

I'm not going to read them again in order to quote anything specific. I already wish I had never read them.

Please don't start censoring your material. I absolutely love this book and I don't want to see it get watered down. I know you stated that this wouldn't happen, but the seed was planted in my brain. I need some reassurance or I will start second-guessing the intent of the story. This would ruin it for me.

Please don't start censoring your material.

Thanks for listening.

Andrew.

Yeah, no worries there, Andrew. Anything I do in this book is something I want to do, pure and simple, for the sake of the story or the characters. I don't second guess myself and I won't be changing my story for fear of backlash.

Case in point, the character Martinez. The guy from Woodbury who was murdered by Rick for attempting to report the whereabouts of the prison. He was the first Hispanic character introduced in the book (and won't be the last) and I never really took that into consideration. When I decided Rick would murder him, I realized I might get some backlash for killing my only Hispanic character. I even briefly considered changing the story- -but in the end I stuck to my guns and went with the plan.

As I recall, I've gotten a few complaints but nothing major.

I know Martinez wasn't killed for being Hispanic, and I believe most every sane reader will know that's the case as well, so I'm not planning on making it a habit of playing to the small group of vocal crazy people who read far too much into this work.

Kirkman,

Just a quickie to say that Glenn digging through the bodies for an engagement ring was, somehow, one of the most heart-warming moments I've seen in comics in years. Well done for making what should have been weird and icky, um, not.

-Kelvin Green

Thanks!

Wow. Kirkmonster....

Issue 36 just blew me away. Every time I open up a copy of TWD, it's like the story does write itself. I hope your fertile brain stays fertile for a long time.

Thanks for printing my letter. I'm 54 years old and I think that is actually the first letter I ever had printed in a letters column. Of course, I had to buy copies of issue 36 for all my friends and family so in retrospect it is a clever marketing move on your part, eh?

The only thing I regret is them making me prove it was my letter by showing them the original on my computer. Ha, ha.

Anyway, keep on writing. You are an inspiration. I still think you are channeling the zombie universe even though you may not realize it. That doesn't make you any less of an amazing writer. I aspire to create an online comic some day and I can't imagine doing seven or eight series at a time like you do. It boggles my mind to come up with characters and plot developments for one comic idea.

It ain't easy. You don't know how many times I've written Invincible flying in to save Rick and crew and had to delete multiple pages of a script and start over. It's a pain in the ass. Freedom Ring in Marvel Team-Up? That was originally just Invincible and I had to change it at the last minute.

Like you, I have several characters from comics I drew for myself as a kid. I just wish I would have had the presence of mind and determination to do something with them years ago.

You are an amazing guy. Keep on writing. I hope they come out with some action figures for Invincible and TWD. My wife is already going nuts from the collection I have currently from over the years.

Take care.
Michael

I tell you what, Michael... I'll be sure not to make any toys for INVINCIBLE or THE WALKING DEAD in the near future. I wouldn't want to get your wife angry at you.

Mr. Kirkman,

O.K , first let me give the obvious kudos on a great mag and please keep it going for many years to come!

Now to business and the main reason I'm writing you (first time). I just finished reading issue 36 and I typically enjoy reading your "letter hacks" that write in until recently.

Heh.

I'm perplexed at the level of complete idiocy in our world! The grief that you have received about a "fictitious" character and how they were treated in a comic book is absolutely insane! The whole premise of a zombie apocalypse is extremely violent and gore infused by nature. DUH!!?? Why would these idiots buy a book (which by the way is their own choice) that might offend their sensitive little hearts? Can they be serious? My suggestion to all readers that are offended by this book and it's subject matter? Stick to your old copies of "Little Lulu" and "Archie". This is a big persons comic and isn't for everyone, but I love it. The same way I love when Romero filmed a zombie taking a chunk out of someone's neck. It's horror fantasy! Lighten up, Francis!

I'm with you, pal. Hopefully we've seen the end of those kind of letters for a while.

So, please Kirkman, don't water anything down. In fact, open up the flood gates and let the rivers run red! That is what made your story so cool!

Troy O'Neil

P.S. I heard that you stopped in to my local comic book shop (PACKRAT Comics Hiliard, OH.) Do you work with someone in the area, and if so, maybe a signing at the store some day?

Hm, I believe you've been deceived. Unless I've lost a chunk of my memory I've never set foot into Hiliard, Ohio or the Packrat Comics there. I'm only a state away--but I'm never been there. Sorry.

Dear Captain Kirkman,

This issue was a lot more to my liking. Y' think Martinez will be a zombie now? Or do you have to get 'bitten' while you're alive? I'd still like for you to have characters call each other by name a Lot more; I've been reading at least a year and, well, I couldn't even tell you Rick's wife's name...is it Sarah? And you must admit, lot of characters to keep track of, and it is black and white. I'm pretty(as in fairly) excited about The Astounding Wolf-Man! I'll probably have read the first issue b4 you can answer this question but, what makes him unique? He can't Just be a werewolf, now can he?

Sincerely,

Andrew J. Shaw

You're a weird dude, Andrew. The Astounding Wolf-Man is plenty unique, you'll see. As for people calling people by name, I think most people are called by name at least once in every issue they appear, but I'm sure that sometimes someone slips by without a mention. The problem is, it's not natural for someone to call someone they know by name frequently. "Hi, Rick, how are you today?" "Fine, Lori, I'm doing great." "Carl, can you go grab some bullets for me." "Sure, Dad will do." "Thanks, Carl." If everyone did that—it's get old really quick. But if you pay attention—I think it's pretty easy to learn everyone's names.

Kirkman,

Hey man, I just wanted to drop you a quick e-mail in support of your Walking Dead title. After reading the letters from the last couple issues I didn't want you to think that most (or very many at least) of the book's readers felt the same way in regards to the book's intensity. Don't change a thing.

You have to ask yourself, if these people have a problem with violence & the dark side of human nature, what are they doing reading a book about the zombie holocaust & the end of human civilization in the first place?

Keep up the good work. I can't wait for the upcoming Marvel Zombie books. Have you given up on the game Urban Dead?

C.

Man, I need to print more negative mail. The positive feedback is amazing. Never played Urban Dead... should I?

Mr Kirkman,

I loved issue 36, but not for the reasons you may think. The muder of Martinez, and yes it was a murder, was shocking. Rick left the prison with one thing in mind, stop Martinez by any means necessary. Those means turned out to be hitting Martinez from behind, a cowardly act, then choking the life out of the defenseless man. Then Rick rationalizes that it was to protect his family and the others at the prison, but his explanation to his wife does not fit the scene that unfolded earlier. Rick was angry with only one thing on his mind. Charge in first and then ask questions. No attempt was made at reasoning or capture. Nothing he said or did can really excuse the fact he murdered a man.

I found the whole thing compelling to watch. The before, during and after. I don't agree with Rick murdering Martinez, or his rationalization for it, making it hard for me to like the character. He seems to be the character that has fallen the most after Michonne.

I may not like the 'hero' of the Walking Dead, but I do want to see what he does next.

Luke Sims
Melbourne, Australia

Rick is living through hell, please don't lose sight of that. He's going to do things from time to time that seem a bit questionable to us, here in our safe world, but I think if you position yourself in his frame of mind--while is actions aren't honorable they can seem a bit more reasonable when cast in a certain skewed perspective that would come from living around so much death.

When you've killed so many human looking things and shot friends so they wouldn't become those things... taking a human life would eventually become a very easy thing given the right circumstances.

Rick's come a long way.

Hey Kirkman—

Read №36. Classic, classic issue.

QUESION! Now that Lori is in month 9, does she pee when she sneezes?

Cheers,
Andrew Garcia-Price

I don't know that that's all that common among pregnant women...

Hello

First let me say that I am a huge, fan so much so that I buy both single issue and trade as they come out and want to get the hardcover soon, and love where the comic are going, somehow you have captured, depression, joy, love, hate, humiliation and just the horror of human nature. I was shocked at №36 letter hacks and people hate for №33 I mean maybe because here in Canada we have tv that has people that swear and, nudes on normal cable tv, people in the u.s and other places just aren't used to violence, I found NOTHING wrong with the comic, in fact I think its great that you show the real nature of people without law or rule, what do people think will happen in a situation like that, rapist don't become cured because of zombie outbreak, killers will kill, and well crime goes on, this is why people freak out on planes when there is a plane emergency they are kept out of the truth and can't handle when the real stuff happens.

The comic isn't even that bad it could be a lot worse and for those fellow fans that want to know how, well for one the story could have arced really bad, since a prisoner could have been a child rapist, or something, and that could freak a lot of people out, but hey just to show how bad something could get in a situation like that.

Now on to the good parts, the comic has captured how good people do what they do to protect the ones they love, and when you have to look after yourself and others this comic shows just how far a person can go.

The comic has a mix of happy and sad depression and bliss, for one I'm glad that people still want to get married in the story or to lighten the mood they focus on the kids and the fact that even though they know what's going on they don't, I mean classic scene is when he asks if she is still his girlfriend over something so stupid we wouldn't even think about.

So anyway you guys are doing a great job keep it up!

Thanks!

Now onto my questions

1. are we going to find out who the father of the baby is?

The matter is pretty much settled at this point. It's really not an issue.

2. any major twists coming up

Always.

3. I know that things might end, and the comic series can't last forever but I wanted to know if it ends will you continue the world with a new story with new people, and bring old friends back into the new one.

There are no plans for this book to end any time even remotely soon. So there's no reason to even talk about a spin-off series.

4. ok more pages in black and white, but will there ever be colour, nothing wrong with it the way it is but wanted to ask?

No. Never. Not until I'm washed up and doing anything I can to make a buck--then I might. I mean, let's be honest here. I've got a kid to worry about.

anway thats it, wanted to let you guys know that you have fans up here in canada "A"

p.s. anyone else notice that taking a ring from a corpse is really really gross, hope she boils it first hahha

Marlon

I'm sure Glenn washed it off before giving it to her.

Dear Mr. Kirkman,

I just finished reading issue 33 of the Walking Dead, and for the first time in my life felt compelled to write a letter to a comic book.

I just want to say that I'm shocked, and I'm not going to ramble about not reading this book anymore, 'cause I love it (As I love to read all your books), but I do think that I will not be reading this issue again in a long time.

I understand this was the effect that the issue was intended for (Shock), and again, this is not a critic, is a statement of facts, I still love the book, I loved the issue, but I'm shocked (it even made me look away from it at one point), so there, if that was the effect that you were looking for, at least in my humble person you got it.

I know this letter is useless, but I felt this issue so much that I just had to write to you.

Loving this book and everything you write, keep up the good work.

Oscar Balderas

Useless, I think not. It's good to hear the book is having an effect on people. Very cool.

Kirkman

a question for you...

How come in vampire movies everyone already knows what a vampire is but in zombie movies no one has ever heard of a zombie before?

Good question, and I really don't know the answer. Maybe it has to do with the fact that zombies, MODERN zombies (created by Romero, based on I Am Legend by Richard Matheson) were only introduced in the late '60s while people have believed in Vampires for hundreds of years. I don't think anyone in real life has ever actually "believed" in zombies. So in Vampire movies--people aren't really reacting to the movies they've seen--and that's all they'd be doing in zombie movies and that'd be silly. Hey--maybe I did answer it.

In The Lost Boys, Salem's Lot, the Buffyverse etc. the struggle is for people to actually believe that vampires exist. Once they acknowledge that vampires are real they immediately know all the other aspects of the mythos i.e. stakes, crosses, holy water, garlic and the like.

in the Romero zombie movies, the Living Dead series, Resident Evil, Undead and even in your own fine series while people know the word "zombie" no one seems familiar with the cannon of zombie film and literature. just once i would like to see a zombie movies where someone is like, "wow zombies, okay. shoot them in the brain, don't let them bite you, etc."

from a storytelling perspective I suppose that vampires have enough of a personality that you don't need to establish the rules of encountering vampires in order for the threat they pose to be dramatic, whereas with zombies the drama is in the protagonists learning how to stay alive as the zombies have no real personality or character.

still is there an in-plot explanation for this? were all the guys who watched zombie movies eaten at some sort of SciFi convention in the first hours of the outbreak? were they all dangerously over or underweight and thus easily bitten and turned? are there zombie movies in the world of The Walking Dead and, if so, where are the zombie movie aficionados?

Love the series,
Scott

If there are zombie movies in the world of The Walking Dead, I'd imagine nobody has seen them. It'd just be silly for them to be using movies as a guideline for what to do. It's shatter the semblance of realism, I'd think.

Robert and TWD,

It's been a while since I've written to you regarding the book. I definitely enjoyed the Woodbury arc. I think the character arc for Rick, Tyreese, Hershel, et al, is amazing. I believe when you first set out to write this book you though to yourself, "In most Zombie stories there's always an evil-survivor-leader (i.e. The Mayor of Woodbury), but we really never see how that guy got so twisted." And then you came up with Rick. The loss of his hand, the willingness to do whatever is necessary to protect his family, and the moral ambiguity or his actions are all more signs that I believe that ultimately this will be the story of Carl (Luke) vs. Rick (Darth Vader). Just a thought.

Only time will tell.

Questions: Seriously, with the growing popularity of zombie films (i.e. J. Michael Stryczinski adapting Max Brooks' "World War Z" for Brad Pitt's production company, 28 Weeks later, Day of the Dead remake, Romero's "Diary of the Dead," etc.) how have you not been approached to adapt TWD? Do you think they're (they being "Hollywood execs") waiting for you to reach a certain number of issues before you're worthy of an adaptation?

Kermet Merl Key

The ways of Hollywood are strange and mysterious. Who knows why it hasn't happened yet. I doubt it's the number of issues published.

And with that, folks, we wrap up another monstrous letters column.

This MAY be the last issue that ships before San Diego—so please, come on by and shake my hand if you come to that thing. I'll be at the Image and Marvel booths for scheduled signings. Should be easy to find.

I'll see you all back here again very soon.

-Robert

NÚMERO 39

SALA DE MONTAJE

con Robert Kirkman

TWD (39)

(1) SOLDADO "VE A COMPROBAR LA CARAVANA. VAMOS A ENTRAR."

(1) MAGGIE + GLEEN: ¿QUÉ HACEMOS? "SOMOS A PRUEBA DE BALAS..."

(2) ATACAD!

(3) LES DAN UNA BUENA PALIZA.

(4) ANDREA LES DISPARA -- LOS MATA. "CARGAD LOS CAMIONES -- TENEMOS QUE IRNOS!"

(5) T: "¿ESTÁS BIEN? SÉ QUE ACABAS DE SALVAR A MAGGIE + GLENN -- PERO ACABAS DE

(6) ¿LORI + RICK? CARGARTE A PERSONAS." A: "¿Y QUÉ DIF HAY?"

(7)

(8) LORI SE PONE DE PARTO. (1) LORI GRITA -- ¿SE DESPIERTA RICK? ¿DEMASIADO TARDE?

(9) ALICE EN LA ENFERMERÍA - HERSHEL + RICK + LORI ENTRAN (2) ALICE REACCIONA (3) BILLY ENTRA CORRIENDO MIENTRAS PONEN EN LA CAMA A LORI (4) ALICE ACERCA DEL GENERADOR (5)(5) RICK IRÉ YO (6)(5) LORI NO--!

(10) (1) HERSHEL ALICE "NECESITO TU AYUDA". (2) BILLY: IRÉ YO! (3) ALICE GRITA MANTENLO EN FUNCIONAMIENTO HASTA (4) HERSHEL -- TEN CUIDADO (5) ALICE ATIENDE A LORI. (6) CUELLO DEL ÚTERO 8 CENTÍMETROS, ESTE NIÑO NO PIERDE EL TIEMPO!

(11) BILLY SE ENCUENTRA CON DALE.

(12) NO HAY GASOLINA PARA EL GENERADOR.

(13) BILLY + DALE SALEN AFUERA...

(14) UN ZOMBI DESTROZADO LE ATACA SE CAE ESCAPA POR LOS PELOS.

(15) APARCAMIENTO -- NO HAY GASOLINA -- AÚN NO HAY GASOLINA -- TENSIÓN

(16) CAROL ACUESTA A CARL + SOPHIA.

(17) SIGUEN BUSCANDO GASOLINA... HALLAZGO.

(18) MUERDEN A DALE... SE QUEDAN A OSCURAS--

(19) BILLY CORRIENDO CON GASOLINA -- TROPIEZA LLORA.

(20) LA CARAVANA SE DETIENE DELANTE DE ÉL.

(21) HA TERMINADO EL PARTO...

(22) ES... ES UNA NIÑA!

CAROL CUIDA DE LOS CRÍOS -- LE DICE A CARL LO AFORTUNADOS QUE SON SUS PADRES DE TENERSE EL UNO AL OTRO.

Alerta de spoiler, al parecer aquellas dos notas para este número que están en la trama escrita del cómic №38 SÍ que se utilizaron. Las dos. Con que... hurra por haber planeado con anticipación.

Ah, sí, qué número tan trepidante. Veréis, empezamos con la casi muerte de Glenn, luego Dale está muy cerca de morir, luego Billy está muy cerca morir... y tío, ese engaño de la última página con la niña es oro puro. Muy, MUY orgulloso de eso. Hay muchos momentos de tensión y pasos de página en este número. En conjunto, creo que este número compensa con creces cualquiera de los números anteriores de "construcción" o de "personaje" que a veces se etiquetan erróneamente como de "relleno".

¿Eh? No estoy resentido. Nop.

Dos cosas: este número se planeó MUY rápido. Puedo decirlo porque hay una larga secuencia de frases cortas que me parecen que fueron escritas cronológicamente. Si observáis, a veces se puede ver que el tamaño de las letras varía mucho en estas tramas; eso es porque a veces planeo medio número y luego lo retomo días después y hago el resto, y a menudo doy saltos y no hago la trama linealmente. Muchas veces, me siento a hacer la trama y digo, "Vale, necesito decidir lo que pasará en las páginas 16 y 17", y eso es todo lo que se tiene que hacer. No sucede así en este número. Empecé en la parte de arriba y lo planeé del tirón. De principio a fin. Eso significa que... segundo, se adaptaron muchas cosas a lo largo del proceso.

Por lo que sí, cambiaron muchas cosas de la trama al guion. Algunas cosas secundarias, otras no tan secundarias.

Vamos a profundizar.

NOTAS DE PÁGINA:

1: Observareis que volví atrás y cambié la página 1, por lo que ese adicional "1" en la parte superior se añadió más tarde. Di a los soldados de Woodbury una página para prepararlo todo.

2-3: Entonces... en un principio no había planeado que Glenn recibiera un disparo. Ese sería el mayor cambio en el número. Originalmente se suponía que tenían que "darle una buena paliza" a nuestro grupo hasta que Andrea llegase al rescate.

4: Parte de esto se movió a la página 3, y eso permitió ver un poco de ALUCINANTE acción de Michonne en la página 4.

5: Tyreese originalmente iba a decir, "Te has cargado a personas de carne y hueso" y Andrea respondería, "¿Y qué diferencia hay?" (os prometo que escribí "dif" solo porque me estaba acercando al margen de la página). Al final, decidí que Andrea se pusiera emotiva por haber disparado a gente por primera vez. Hasta la fecha, ella solo había disparado a zombis.

6: "¿Lori y Rick?" Estas son siempre sugerencias. Estoy bastante seguro de que sabía que esta escena de apertura podría extenderse más allá de las cinco páginas que permitía la trama, así que dejé las páginas 6 y 7 libres por si las necesitaba.

8: Esta escena tomó un cariz distinto en el guion.

9-10: Estas dos páginas, por el contrario, se planearon super bien. De hecho, la mayoría de las veces hago las tramas de mis cómics más de esta forma, donde divido la trama en paneles a mano antes de pasar a la etapa de guion. La verdad es que no reviso mucho después de la etapa de guion porque es una especie de tercera versión de la historia cuando se pasa a ordenador. Para estas dos páginas, tenía una idea muy concreta de cómo deberían ir, así que quise apuntarlo antes de que se me olvidara. Si se comparan estas dos páginas con el número final, están casi exactamente como terminaron.

11-14: Estas páginas reflejan la trama muy estrechamente. Sin embargo, hubo muchos detalles que no se trabajaron hasta la etapa de guion.

15: "Aparcamiento. No hay gasolina. Aún no hay gasolina. Tensión." Me parece que esta es la mejor trama que he escrito en lo que llevamos de serie. También merece la pena señalar para cualquier aspirante a escritor que haya... recomiendo encarecidamente escribir "tensión" en tu trama y en la etapa de esquema y darle vueltas más tarde. Es muy divertido cuando te sientas y ves que tu yo del pasado hizo el trabajo duro de anotar "tensión" sin ayudarte de ninguna otra forma. Es genial. En serio.

16-17: Toda esta escena fue descartada. A lo mejor termina saliendo en el próximo número, quién sabe. ¡Desde luego yo no!

18-20: Esto se adelantó dos páginas para dejar espacio para lo que le sigue. ¿Puede que originalmente hubiera planeado hacer un doble final de suspenso, en el que creyerais que podría ser un camión de Woodbury que se detiene frente a Billy? En cualquier caso, al final necesitaba atar más esta escena, por eso eran necesarias las nuevas páginas 19 y 20.

21-22: Tío... estoy muy orgulloso del engaño de "Tu hijo es...". Me refiero a la página a toda plana de "Es una niña." ¿A que no esperabais que fuera el final de un número de THE WALKING DEAD? Sinceramente, es uno de mis finales favoritos de "suspenso" de la serie. Y el bebé recién nacido de Charlie da mucho asquito. Muy, muy chulo.

¿QUÉ SIGNIFICAN TODAS ESAS CIFRAS EN LA PARTE INFERIOR, ROBERT?

Bueno, te lo diré, querido lector. Por esa época, estaba OBSESIONADO con las ventas de la serie. Porque si la serie vendía bien, tenía que seguir adelante. Y las ventas eran bastante buenas para aquel entonces. Cada número vendía casi 20 mil copias, y las ventas AUMENTABAN unos cientos de copias con cada número, cosa que es inaudita. La mayoría de series descienden y se sostienen por números potentes para frenar el sangrado durante todo el tiempo posible. Por lo tanto, prestaba mucha atención a las ventas para asegurarme de poder llegar cómodamente a los cómics №50, y №75, y №100, y con suerte más allá.

Si las ventas empezaban a caer... bueno, tenía que empezar a planear cómo terminar la serie.

Así que llamaba a Eric Stephenson, y le decía, "¿Cuáles son las cifras para este mes? Y me decía, "Solo han pasado un par de días, todos los cómics están en los cientos. Déjame en paz, Robert". Y le pedía que me diera una muestra representativa de las ventas de cómics de ese mes, y luego hacía los cálculos comparando con el último mes para ver si habían subido las ventas. Así que aunque TWD solo sumaba 774 copias en ese momento, podía tomar ese número de 1.138 de *Spawn*, calcular el porcentaje de ventas del mes anterior, y utilizar ese porcentaje para estimar donde terminaría TWD...

...

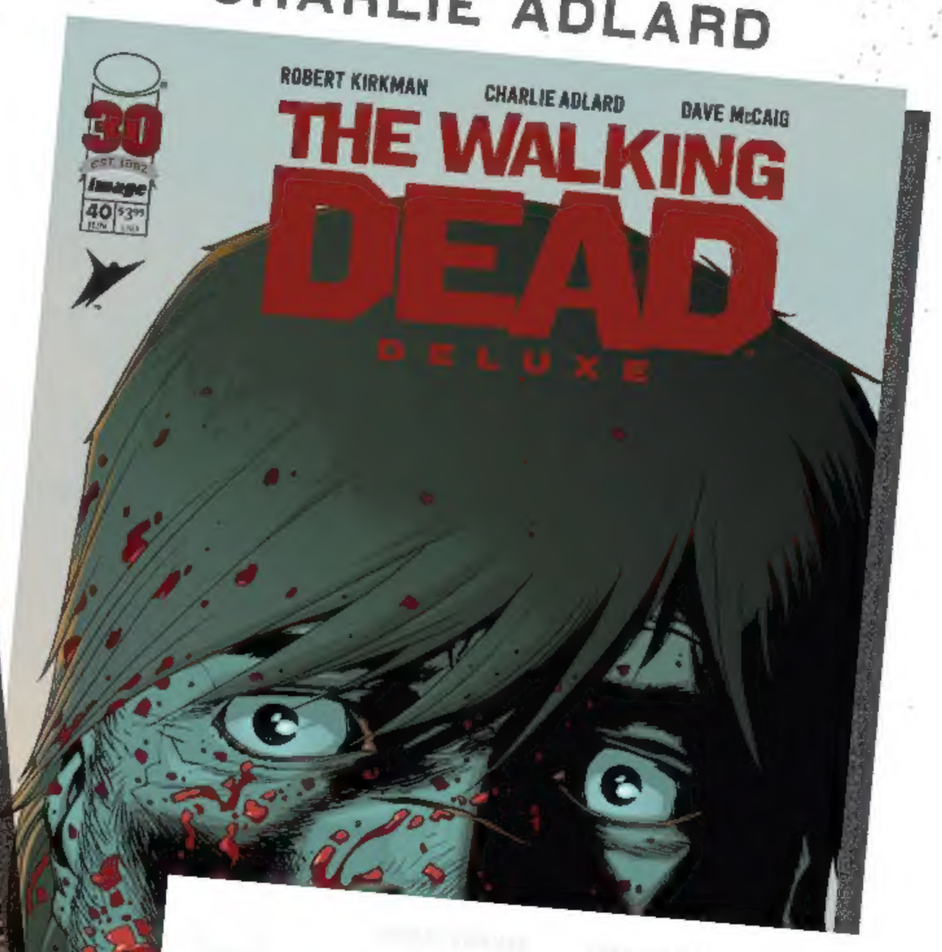
Como he dicho... ¡estaba obsesionado! Puede que fuera un poco embarazoso... ¡pero así de importante era para mí contar esta historia completa!

PORTADA
ARTHUR ADAMS
COLORES. NATHAN FAIRBAIRN

"Este mundo... Este puto mundo..."

DAVID FINCH

CHARLIE ADLARD



STEPHEN PLATT

JULIAN TOTINO TEDESCO

NÚMERO 40

¡DISPONIBLE 1 DE JUNIO, 2022!

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